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dable were the official dinners, which are described with a decided touch of humor. But it took more than humor to go through such harrowing experiences—courage and shrewdness and the spirit of the sportsman were the author's to keep a cool head in the midst of the discomforts of the desert and the intrigues that daily threatened life itself. As serenely unconscious of how fully she was the moving spirit of the enterprise as one could be, she took all these extreme chances without hesitation. The letter of the Sidi Idris and the chivalry of the desert princes prevailed, so that both the advance to Kufara and the return were achieved with safety; but the margin of safety was never too great, and few narratives have a suspense so long maintained.

With it all, valuable observations were made resulting in authoritative contributions to our knowledge of geography and history. These are skilfully interwoven with the narrative, adding to it their own interest, so that the book is sure to find a warm welcome from the general reader; whose powers of discrimination are increasing and who will be less disposed to squander time on inferior writing, now that Mrs. Forbes has proved so convincingly how absorbing the account of a scientific mission can be made.

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ATHENIAN TRAGEDY. By Thomas Dwight Goodell. New Haven: The Yale University Press. 1920. pp. 297.

If one were to set out to read all the treatises on Greek tragedy that have already appeared, not much time would remain to him for reading the plays themselves. Should he undertake to study all the controversies that have arisen, time itself would fail. Controversies have been hotly waged over many problems of history and interpretation, many of them of inconsiderable significance; consequently the occasion for new books on this absorbing subject presents itself rather because of the need of adjusting the present age to a larger appreciation of this most vigorous interpretative type of Greek art. There are, it would appear, two major problems involved: first, for the

individual reader to select from the numerous works dealing with this field such as will best fill in the frame for relating his own ideas and standards of appreciation to the mind and achievement of the Athenian dramatists; and, second, for the writers of such works themselves to adjust their interpretations to the changes that have come about in our own time. Two contemporary books seek to do this for the modern reader, *viz.*, Norwood's *Greek Tragedy* and this possibly more popular work by Professor Goodell. *Athenian Tragedy* purports to be an introduction (intended for the college student, but equally well adapted to the general reader and valuable to the specialist) to the first great significant chapter in the drama, a development which, to judge from the mass of books, essays and criticisms, forces itself to the foreground. It is the field, besides, in which we find the greatest literary artists in both the past and the present, by which I do not wish to be understood as referring necessarily to contemporary dramatic composition. Professor Goodell understands his field and his work is a safe and sane guide. The style is graceful but not pretentious. Clear, interesting, with frank recognition of opposing views, rather generous treatment of some of them, such as Verrall's stimulating theories, mildly but not unsuccessfully taking issue with William Archer as to what constitutes a drama, this book will stand high among the writings on Greek drama, although it does not pretend to supplant Haigh or Campbell or Flickinger.

The outline is simple and easily followed. Beginning with a few general observations on art, the arts, and the drama (Chapter I) and the conditions and conventions (Chapter II) that are met with in playwriting, the author proceeds to discuss with insight and decision the Athenian background (Chapter III), and the conventions of Attic tragedy (Chapter IV). Next come chapters on external form (Chapter V), story and plot (Chapter VI), stories and plots (Chapter VII), and internal form (Chapter VIII). Finally the theories and principles deduced and stated are applied and illustrated in succeeding discussions of Æschylus and character-drawing (Chapter IX), Sophocles and the drama of character (Chapter X), and Euripides and new aims (Chapter XI). *Athenian Tragedy* is as necessary to the student of

modern literature as it is to the specialist in Greek studies. I know of no writing in this field which establishes contact between modern and ancient thought and feeling with such logic, impartiality, vividness and ease.

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NEW CHAPTERS IN THE HISTORY OF GREEK LITERATURE. Edited by J. U. Powell and E. A. Barber. Oxford: The Clarendon Press. 1921. Pp. 166.

The death of Demosthenes was not the end of Greek literature, although it appears to be one of the traditions that a history of Greek literature may well stop there. The last forty or fifty years, however, have proved so rich in discoveries of papyri and inscriptions that a new chapter on the literature of the Alexandrian age ought not long to wait. This book gives a brief but compendious account of "recent discoveries in Greek poetry and prose of the fourth and following centuries B. C." The finds are of widely varying values. In estimating these values and interpreting this literature the authors of the various sections of the book prove that good taste is not incompatible with scholarship. The *Hymn of the Kouretes*, the *Persæ* of Timotheus, the *Fragments* of Menander and the *New Comedy*, the *Mimes* of Herondas, the "Oxyrhynchus Historian", the "Athenian Constitution", some fragments of Lysias and Hypereides (this list is not meant to be exhaustive) are based on fragments of sufficient completeness for study and suffice to show us this later Greek world. Timotheus we could spare, perhaps, but we must always regret that we have not more of Menander. It is interesting to find a new version of the story of Menelaus and Helen, a parody of Euripides' *Iphigenia in Tauris*, a historian who contradicts Xenophon, that Aristotle must be assigned a rank as a historian far below Thucydides, and that Euripides composed the opening of the *Persæ*. After reading Goodell's *Athenian Tragedy* and a speech in the fourth book of Thucydides in which the Lacedæmonian envoys advise the Athenians not to trust too much to present good fortune, I had been considering how easily the background and circumstances of Greek life account for the use in Greek drama of reversals of